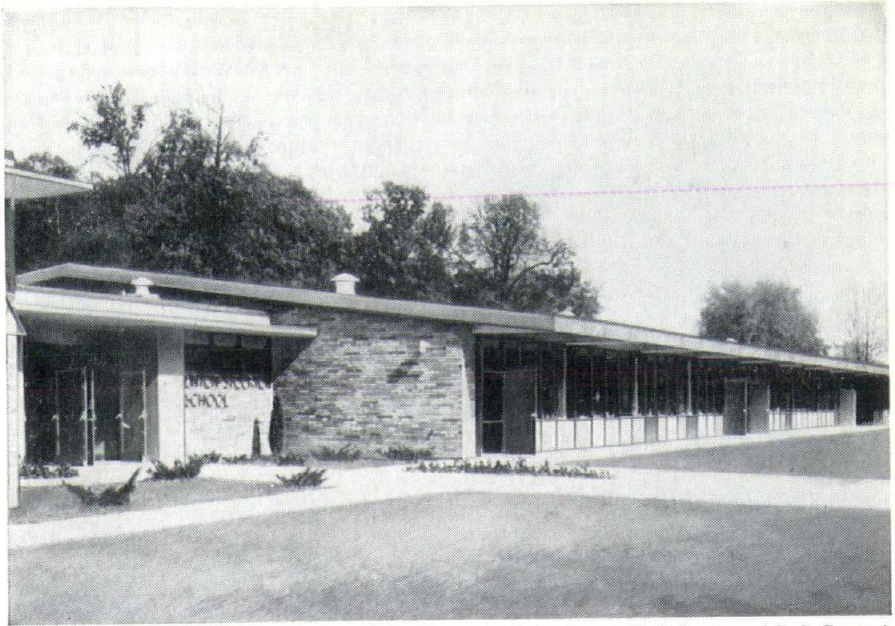


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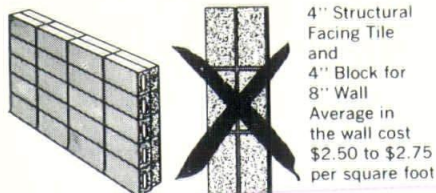
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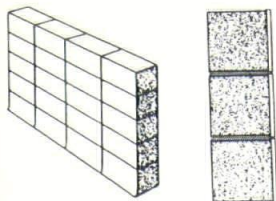
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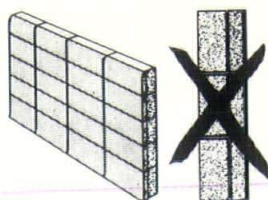


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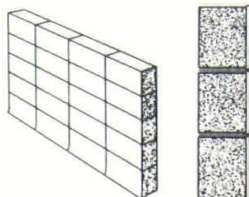
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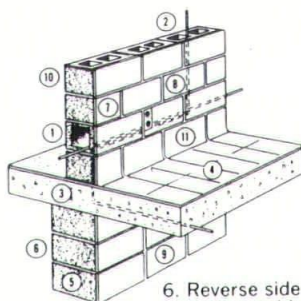
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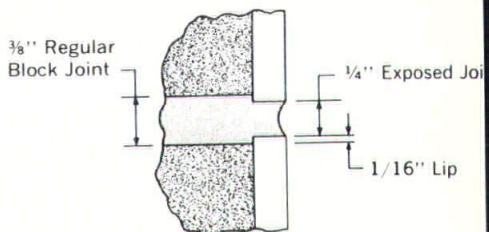
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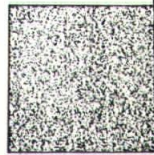
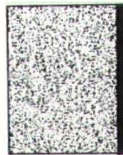


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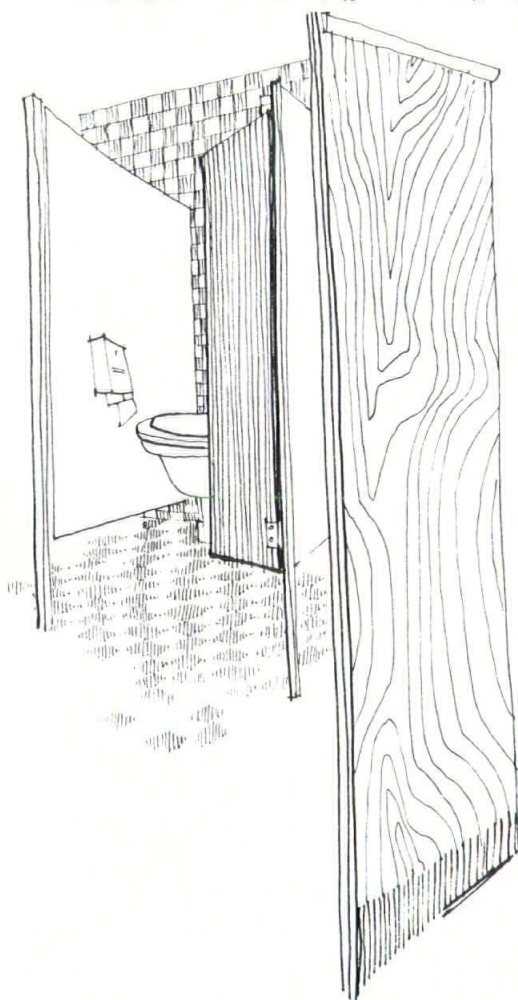
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PRESIDENT'S LETTER

More values and more opportunities are being found each year in our Utah Chapter of the American Institute of Architects.

The quality and degree of value depends much on the quality and quantity of membership activity. Launched, as we are, on a tremendously important project in close cooperation with downtown property owners and businessmen, membership aspects loom with increasing importance. Accordingly, a membership committee has been established of which Wesley R. Budd has accepted the chairmanship. The committee's purpose will be to initiate an accelerated membership program. This will include the up-grading of membership classifications and the invitation to membership of qualified architects not already associated with us in our endeavors to elevate and enhance the prestige and acceptance of our profession.

It seems particularly timely to do this. The Downtown Planning Project will stimulate increased individual contribution to our city. It will bring improved recognition to every architect. At the recent annual meeting of the Utah Municipal League, one breakfast session was devoted to urban planning with the thought that Salt Lake City's downtown project can serve as a model for other Utah communities. Provo has already done much towards this desirable goal and when the Salt Lake City project is concluded it is the plan of the Chapter to aid Ogden architects in a similar activity.

Permanent headquarters for the Chapter have been established at 524 Walker Bank Building and Nelson W. Aldrich, for several years our public relations consultant, has been named executive secretary. Better membership service should result from this long-needed organizational improvement.

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CARL W. SCOTT

Ingenuity and resourcefulness have always and shall always be prime contributors to a progressing profession. Individuals endowed with both have always and shall always be rarities. Architecture in Utah had one such rarity in Carl W. Scott. He graduated from the University of Utah in 1907, worked for R. Kletting during the building of the State Capitol and began his own practice in the partnership of Scott and Welch in 1914.

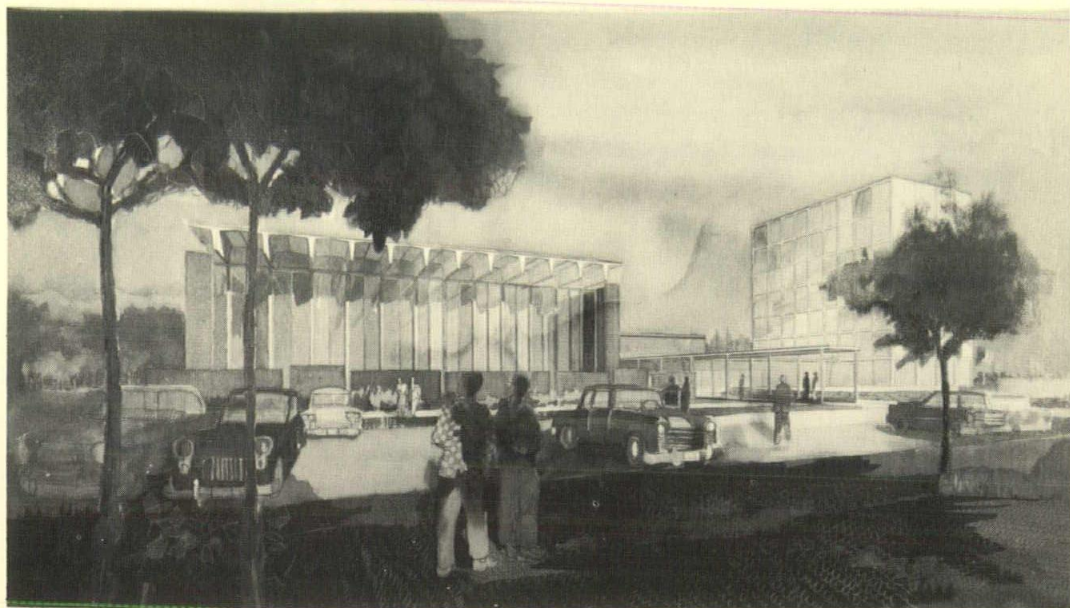
His success as an Architect was widespread, having many buildings to his credit in Wyoming, Idaho, and Nevada, as well as through the State of Utah. He did work for twenty-seven of the State's forty school districts and designed many of the well-known commercial and industrial buildings in Salt Lake City.

In the construction of these buildings many "firsts" were incorporated in the design—some of them to come into common usage later. The concrete girt, now commonly known as a bond beam, was used in Scott and Welch buildings for years before it

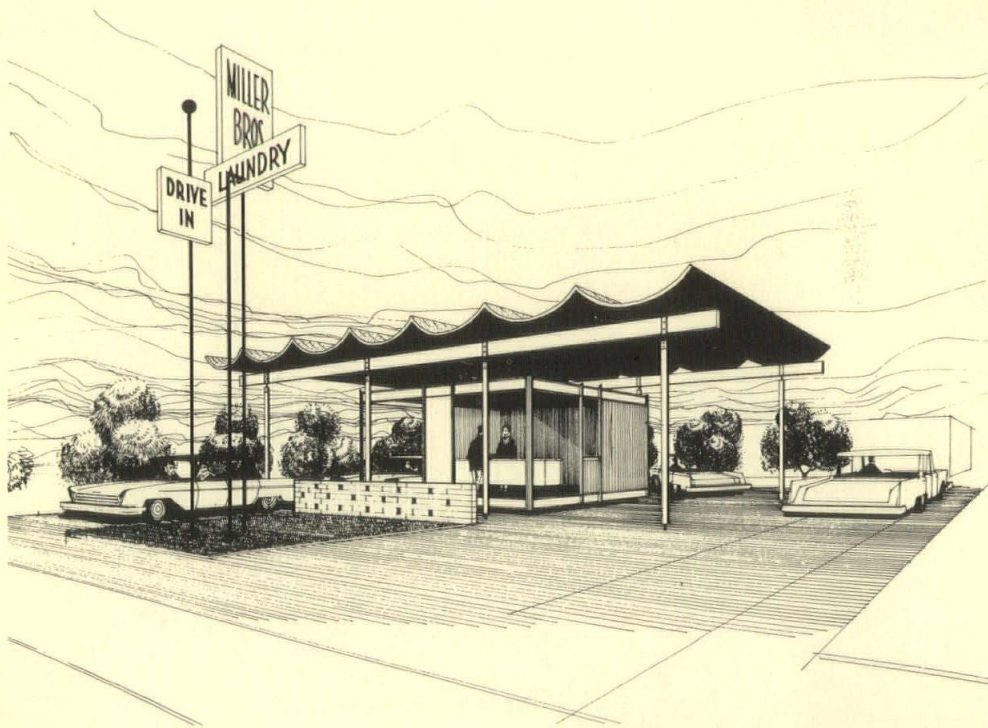
was adopted by others as a necessary element of a masonry wall. The rigid frame arch was first used in this area by Scott and Welch. The Ideal Cement Office Building and Warehouse using concrete rigid arches, together with concrete walls, concrete roof and cantilever canopies, is still a unique and interesting structure.

Carl Scott's inventive genius went far beyond the Architectural Profession. He invented and held many patents on items such as an automobile fuel pump, radiator control valves, prefabricated buildings, evaporative coolers, design patent on a finger ring and dozens of other mechanical items.

His influence and inspiration to many younger architects as well as to contractors and others associated with the building industry will continue for many years. Those who emulate his diligent resourcefulness and ever present desire to improve will undoubtedly continue to make great contributions to their profession.

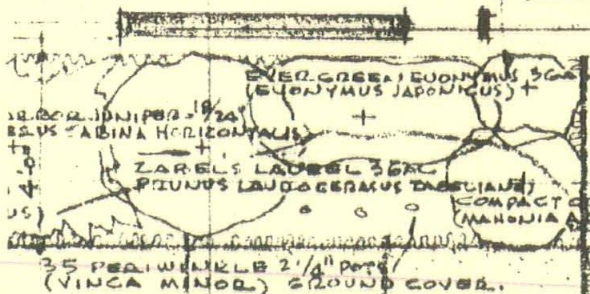


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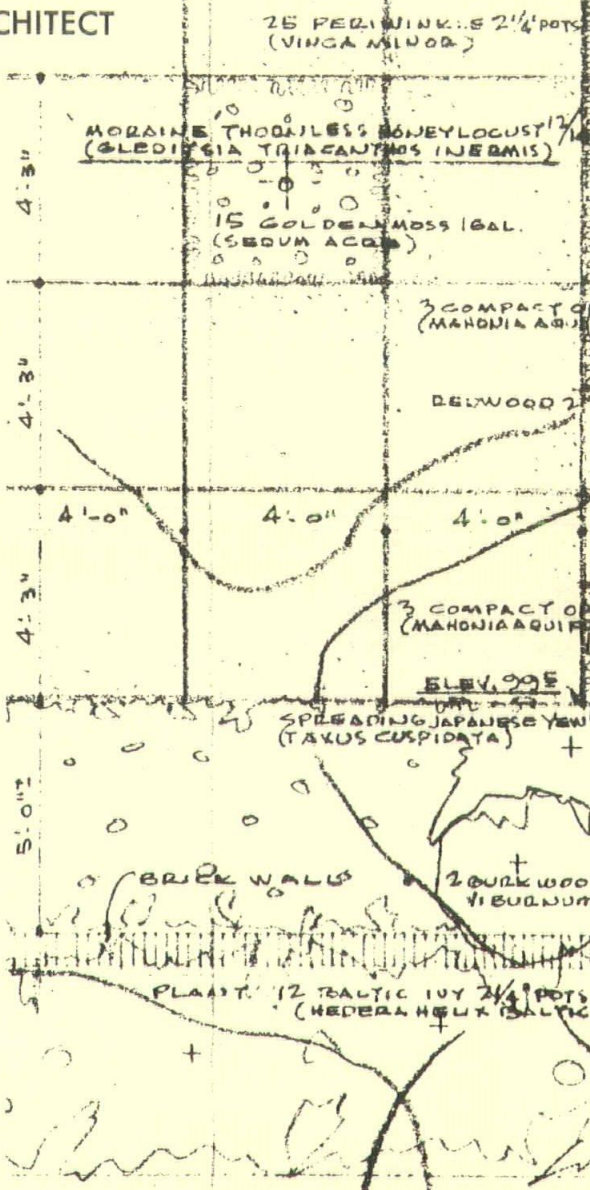
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(BUOL)



TREES FOR THE ARCHITECT

KARSTEN HANSEN



Too many times the Architect designs a portion of a structure with a plant in mind, a plant that he has created in his mind or has seen somewhere. He then calls upon the landscape architect or landscape nurseryman to produce a tree of this appearance. Very often, this is impossible. There is no such tree or perhaps it won't grow in this climate. Most of Utah is in climate Zone 4; with only the southern part of the state in Zone 5. Only plants known to be hardy should be used in exposed locations in Zone 4. However, we have all seen plants in this locality that are not supposed to be hardy enough to survive. An example is the Southern Magnolia, listed for Zone 7, which has been growing for several years at the Prudential Federal Savings Building with protection from a building wall. Some experimentation is possible if the Architect and the owner are willing to gamble.

Advance Orders

Many architects have been disappointed when the time arrived for planting a project to find that only small trees were available. So far there hasn't been the demand here for larger sizes that are available in other locations. With adequate advance notice, some nursery men will attempt to locate larger trees. However, until the demand for bigger sized trees increases, they will not be available everywhere. This demand for larger sizes of clump forms has led to the use of our native quaking aspen for planting. The aspen is a tree that will move readily,

will adapt to most locations if given enough water the first several years and it presents an attractive, artistic appearance. It is not a good tree, as it is short lived, susceptible to winter breakage and many diseases.

Winter Kill

Until landscape planning becomes a part of the total project services offered by the architect, the client will have to be content with the smaller sizes of plant material offered for sale to the average homeowner. In other areas of the country, where conditions are more favorable for plant growth, very large sizes of plants are offered ready for transplanting at most times of the year. A new planting, several hours old, has the appearance of a completed development. Perhaps some day this will be possible here.

Utah has a very severe climate for growing broad-leaved evergreen plants. Our winters make it practically impossible for any but the hardiest to grow. Most winters the ground freezes to a depth of two to three feet followed by snow. Later, the winter sun warms the air and the moisture in the leaf is drawn into the air. Because the ground is frozen the roots do not release their stored moisture to replace that lost by the leaves. The top of the plant above ground dies for lack of moisture; a process known as winter-kill. Deciduous trees — those that lose their leaves in the fall — and conifers — evergreens with needle-like foliage — are less susceptible to winter-kill, es-

pecially if they receive a good supply of water in the fall just before the first freeze.

The broadleaved evergreen trees in California are very attractive, but unfortunately will not survive here. We will have to be content with the pines, spruce or firs, and our deciduous trees. Deciduous trees without their leaves in the winter need not be unattractive. The pattern of the twigs against blue winter sky can be almost as attractive as the tree in full leaf. The trunk of the White Birch against a dark surface or the cherry-like bark of the Water Birch against a light background can be part of an interesting composition. By selecting the right tree for a given location we can create more attractive surroundings.

Advances

In recent years there have been advances and improvements in the horticultural profession as in building construction. It is now possible to select a tree of almost any size or shape for a desired location. The Lombardy Poplar was not a good tree, except that it served as an excellent strong accent. Today we have the Augustine Ascending Elm to replace it. Other large columnar trees available today are the Lakeview Ginkgo, Mayfield Ginkgo, the Olmsted Columnar Norway Maple, the Armstrong Red Maple and the fastigate form of the European White Birch. In the smaller growing columnar trees, we have the Wilson Columnar Mountain Ash, the Columnar Sargent Flowering Cherry and the Columnar Hawthorn whose autumn red fruit is extremely attractive.

In the larger spreading trees we have the American Elm, an old favorite, the Norway Maple, the London plane tree, which is a superior tree to the sycamore or the Male Thornless Honeylocust in replacing the old Black Locust. Most of these have branches high enough to permit a good lawn to grow beneath them. The Male Thornless Honeylocust has a light lacy compound leaf that will cast an interesting light-shade pattern on the ground or patio floor.

Most of this group of trees are quite large in size for use with present day residential architecture. However, from photographs in the architectural publications, it is difficult to make a poor architectural composition when the project is placed on a site in the Northwest covered with a stand of large trees.

In selecting trees for a project, we should not forget the various seasons. For spring color we should include some of the small flowering trees. The color of the Flowering Crab varies from white to dark red. Most Flowering Crabs also have fall fruit whose color ranges from yellow to dark red and whose size varies from one-half inch to one and one-half inch in diameter. The crab apples add color most of the winter. The Flowering Crabs vary in size and shape from the low spreading form of the Hopa Crab to the upright shape of the Scheidecker's Flowering Crab. The flower color ranges from the white of the Dolgo Flowering Crab to the dark red of the Lemoine Crabapple, which also has red foliage that later turns to bronze.

The Flowering Cherries are spectacular with their pink single or double flowering in spring and the added feature of yellow and orange fall foliage. For a cool shaded location the Redbud flowers with pink pea-vine blossoms before any foliage appears in the spring. We have seen the flowering peaches and flowering apricots of various shades for years. These trees are susceptible to borers and are classed as short-lived trees of ten or fifteen years.

Among the round headed trees are the Cleveland Norway Maple, Modesto Ash, the gray foliated Russian Olive and the Globe Locust.

Planter Boxes

In the past few years, the architectural profession has made increasing use of the planter and the raised planter boxes. Often these boxes require trees. Most trees can be planted in any area if the tree can be guyed until the roots establish themselves. The tree can be trimmed to the desirable shape and size. The

top and foliage will grow only to the size which the roots can support with food. As evidence of this, Japanese Bonsai trees have been grown in small containers for a thousand years. These are regular trees in that they have been root pruned, top-pruned and fed on a regular schedule through the years thus maintaining them in a live, healthy growing condition to the size desired. We can accomplish the same thing in planter boxes by a regular program of pruning and fertilization. The roots may eventually become competition for anything else planted in the space and root pruning will become necessary.

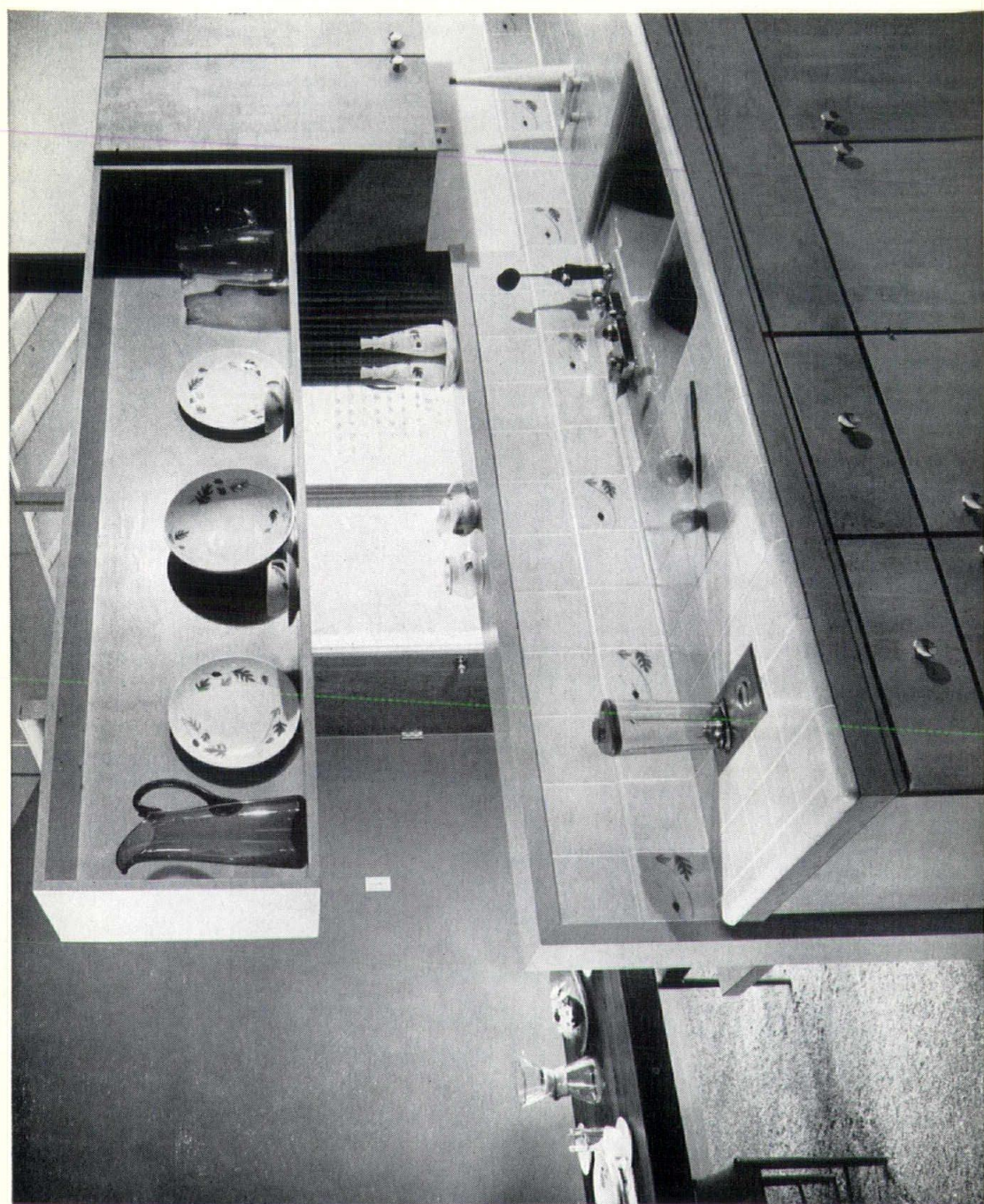
Inside Planting

There is an increased use of raised planters as a part of roof gardens or planting areas in courts in any location in a building. The horticultural profession has found in recent years that it can grow plant material, even trees, in a soil mixture which is almost one-half the weight of ordinary topsoil. This is accomplished by using a mixture of top soil, fine sand, peat moss and an expanded shale. This method of growing plants and trees requires a regular program of fertilization and qualified maintenance as part of the cost of the development.

Recently, we have had a renewed interest in planting of trees in the downtown area of Salt Lake City. If this project is to continue, we should attempt to use plant material that will survive and will not in the future become a problem. A list of good street trees for this area must include the following: Male Thornless Honeylocust, American Elm, Male Green Ash, Norway Maple, London Plane Tree, American Linden and the Hackberry.

Almost any tree is a good tree that exists on a site with a pleasing appearance, is in a healthy growing condition and whose size is large enough to make it costly, if not impossible, to replace. Plant materials and especially trees, are one of the few items of a construction project that do not depreciate in value through the years, but rather increase in value and beauty with the years.

KARSTEN HANSEN — *Cincinnati University 1934 — Bachel. of Science in Landscape Architecture — 7 years w/ National Park Service and the U. S. Forest Service. — Currently in private practice in Salt Lake City, Utah.*



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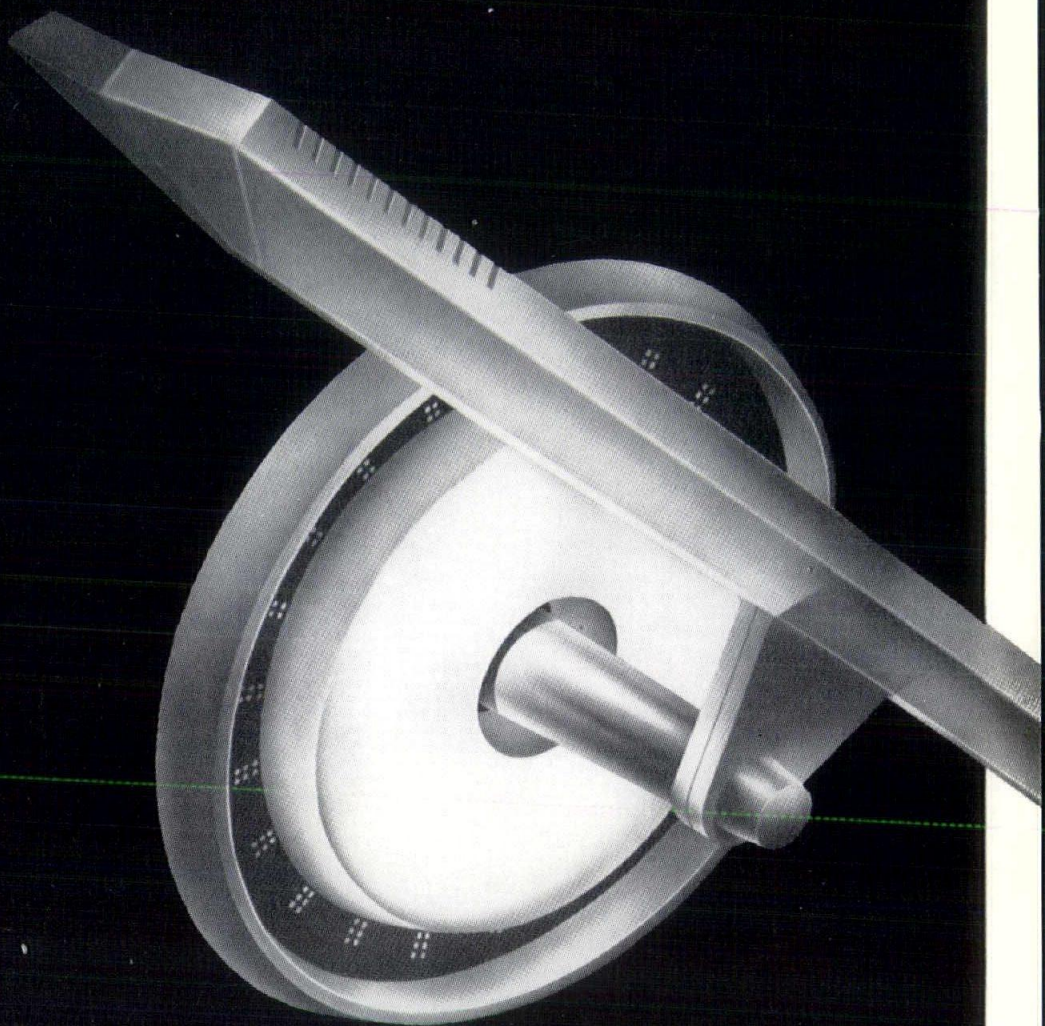
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CHURCH ARCHITECTURE TODAY

Douglas G. Hook — graduated cum laude in philosophy from Pomona College. He is presently Minister to Youth at Hollis Avenue Congregational Church in New York City, and is a candidate for ordination studying at Union Theological Seminary.

"The past is gone forever; we must live in the present." These words may seem platitudinous for most aspects of modern life, but they are still relevant to the field of church architecture. Although we live in twentieth century America, architects are still called upon to design churches reminiscent of thirteenth century France. The medieval Gothic cathedral is the archetype for three large churches in New York City, representing the whole spectrum of Christian denominations. Many smaller churches throughout the country still retain as much of the Gothic idiom as their reduced scale will allow. Yet there are sound aesthetic and theological reasons for a modern style of church architecture. This essay will endeavor to summarize the arguments for a modern idiom in church design, and to illustrate the successful use of this style.

The cathedrals at Amiens, Chartres, and Rheims are good architecture partly because they were authentic products of their age, built with the strongest materials available then and built in harmony with the spirit of the time. But there have been great changes between then and now. Hand cut stone blocks have been replaced by steel I-beams and reinforced poured concrete. Naturally with the change in materials of construction there occurred a change in style of architecture. The flying buttress provided necessary support to a medieval cathedral, and thus was an integral part of the building's style. Modern structures do not need external supports, and therefore any reversion to the Gothic buttress is a betrayal of the spirit of the building. There must be an organic unity between the materials of construction and the style of architecture. This basic harmony of a style of archi-

ture with its age furthermore extends beyond technical considerations to the very "spirit of the times," which is the foundation of any culture. Each age has its own characteristic *Zeitgeist*, and from this spirit arises true art. The Parthenon was a product of fifth century B. C. Athens; the Cathedral of Rheims was an expression of thirteenth century French culture; and the sky-scraper is a product of twentieth century America.

Each building is a monument to a particular *Zeitgeist*. But history is not static; new and different cultures constantly emerge in the stream of time. Rheims reflects an age of feudal society, but the modern world is quite different, and contemporary civilization is producing its own distinctive art. Like a musical composition or a painting, a building too must be an authentic product of its age. The principle of *authenticity* is the key to the Aesthetic Argument for a modern style. The Gothic cathedral is good architecture because it was an authentic product of the thirteenth century, and a similar integrity to the twentieth century is requisite of the modern church.

The Church performs the dual functions of preserving its timeless message and of addressing this message specifically to the present time. Our contemporary civilization contains many elements unique in Western history. Since Darwin, modern man has come to a new understanding of his role in the natural world, and the insights of Freud, Jung and recent depth psychology have revealed new depths of man as an individual self. The scholars have written existential and positivistic philosophy, and the scientists have made the energy of the atom a servant of man. The nations of the world are becoming parts of a single, though discordant, society through radio and jet transportation. Modern man listens to the progressive jazz

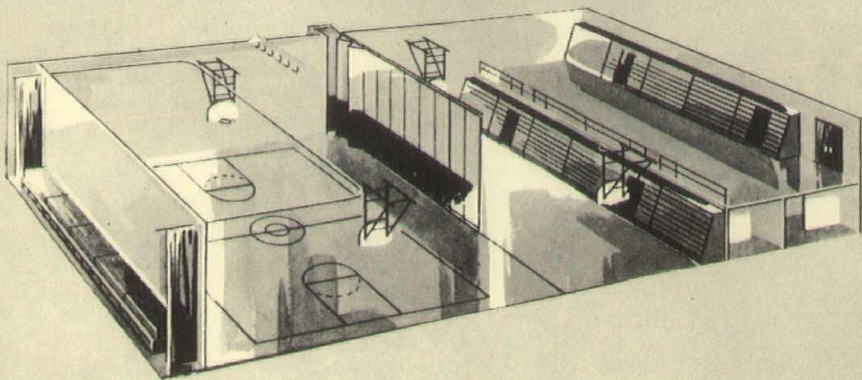
of Dave Brubeck and attends the theater of Jean Paul Satre.

This the contemporary civilization to which the Church addresses its message, and such theologians as Paul Tillich, Rudolf Bultmann, and Gabriel Marcel have indeed shown how relevant religious faith is to our present age. These men seek to show that religion can minister to modern man threatened by the demonic forces of meaninglessness and depersonalization, which perceptive men both inside and outside the Church have seen as inherent dangers of modern life. Yet an obsolete style of church architecture may tend to negate the impact of the Christian message by suggesting that the message is also obsolete. To build a church in the Gothic style could well imply that the Christian faith is as dead as the Middle Ages, but to build that same church in the contemporary idiom can boldly proclaim that religious faith is as modern and relevant today as atomic energy. The principle of *relevance* is the key to the Theological Argument. Modern church architecture declares the meaning of religion for our contemporary culture.

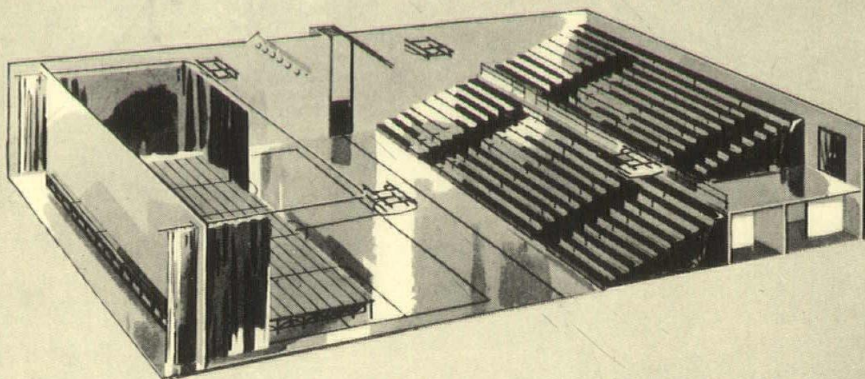
These aesthetic and theological considerations were incorporated in the Inter-Church Center of Morningside Heights, New York City. When the architects began planning this office building for denominational and interdenominational agencies, they had to choose between a Gothic style harmonious with other church buildings in the vicinity, and a modern idiom in keeping with recent sky-scraper construction in Manhattan. They chose the latter alternative, and designed a building whose theme was dignity through simplicity. The result was a style which maintains its integrity with the modern age and also proclaims the relevance of the Church to modern life. For aesthetic and theological reasons, the Inter-Church Center is good church architecture.

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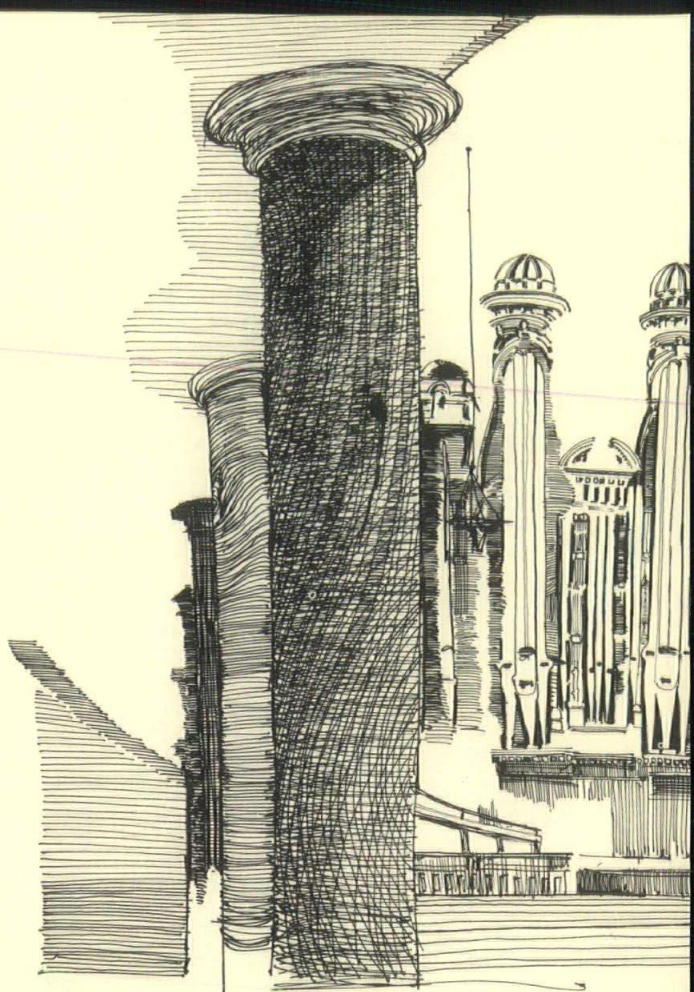
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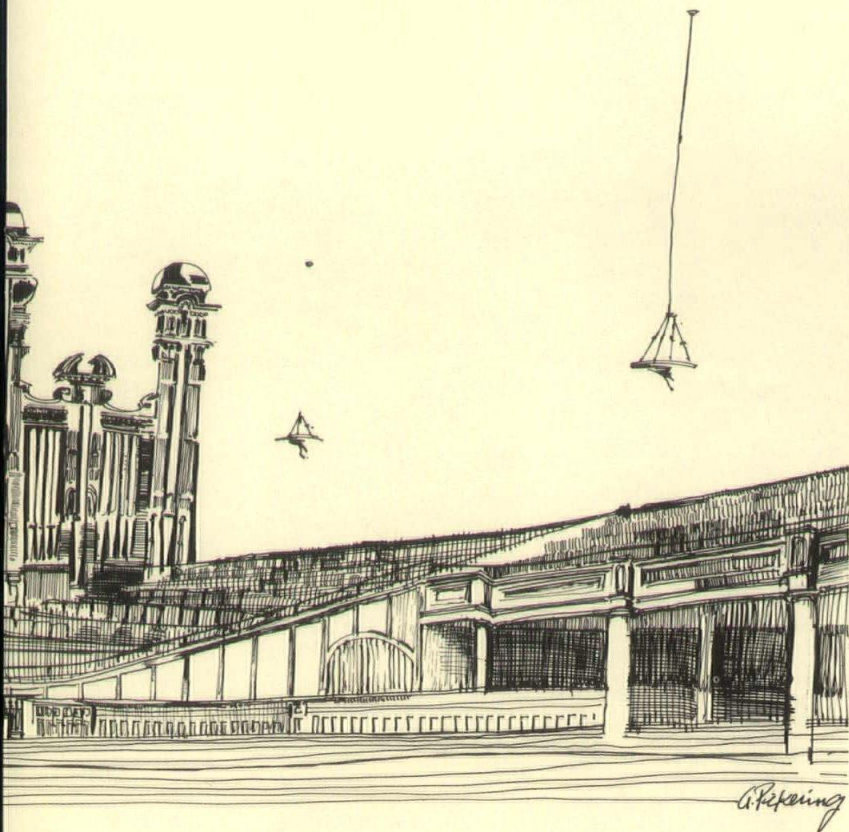
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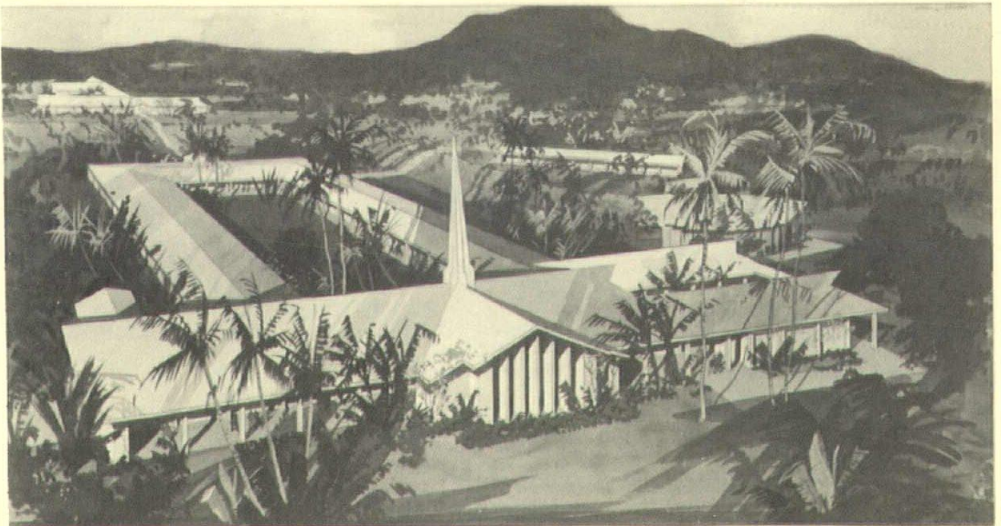
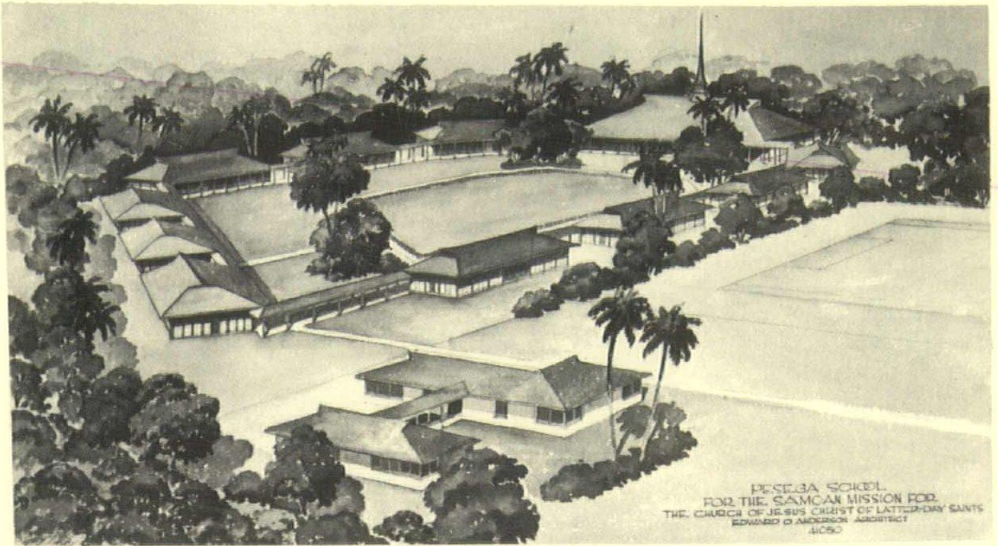
Turtle's back, half an egg, or an elliptical dome, call it what you will, the Mormon Tabernacle is a significant architectural land mark because of its fulfillment of purpose through form. Church Architect, William Harrison Folsom, was requested by Brigham Young to provide a large, covered, unobstructed space for the general assembly of L.D.S. members. Brigham Young dictated the form, and Folsom, assisted by Henry Grow, a former Pennsylvania bridge engineer, solved the problem with an elliptical dome over an auditorium 150 feet wide and 250 feet long.

The dome was constructed of 44 lattice wood arches, 10 feet thick in section, and built up with wooden members joined by wooden pegs and rawhide thongs. These arches span about 150 feet at the building's widest point, and rest on cut sandstone masonry buttresses 3 feet thick, 9 feet deep, and 14 to 20 feet high. The voids between the buttresses are filled with hinged wooden panels capable of being opened on hot summer days. The floor to ceiling height is 70 feet at midpoint in the interior. The roof was originally covered with wooden shingles, which were later replaced with a sheet metal cover.

Construction began in July of 1864, eleven years after the ground breaking of the Salt Lake Temple; and was completed by October of 1867.

The direction of architecture during the mid-nineteenth century is very apparent in the Mormon Tabernacle. Simplicity and clarity opposed to pseudo styles and unexpressed structure, typify the new direction of architecture. Architectural critics at the turn of the century had snubbed the Temple and the Assembly Hall as pretentious, untutored architecture, but had praised the Tabernacle for its directness and honesty.

Today, viewing the Temple Square complex, it is the strong architectural expression of the Tabernacle that makes it as significant in time as the ambitious Temple and Assembly Hall.



THE L.D.S. BUILDING PROGRAM IN THE SOUTH PACIFIC

E. O. ANDERSON, *Architect*

In the month of October 1948, the Church Building Committee, of which I was then a member, sent me to the South Pacific to inspect Church buildings in Hawaii, British (west) Samoa, American Samoa, the Tongan Islands, Tahiti, New Zealand and Australia. I was able to visit these areas, with the exception of Tahiti. Plane service to those islands had been discontinued because of severe cyclones.

After looking over branch meeting houses, mission homes, schools, etc., I found most of the buildings were poorly built, not suited to the climate, in which they had been erected, and most of them damaged by termite infestation. An article in the *July Readers Digest*, "Samoa, America's Shame in the South Seas," by Clarence W. Hall, tells the story better than I can describe conditions:

"Agriculture is fast going to seed; coconut trees and banana plants, the territory's most abundant crops, are destroyed by insects and disease; the islands, once self-sufficient, now have to make heavy importations of canned goods. The medical service, manned by able but too small staffs, wrestles with high case loads, inadequate laboratory equipment, an overcrowded hospital partly housed in a former Navy barracks.

"Public schools are unequipped shacks or tiny one-room Samoan fale, thatched-roofed structures with no sides. A largely untrained and poorly paid teaching force struggles to teach some 5500 eager pupils on the lowest budget (less than \$50 per pupil) of any U. S. state or territory in the world."

Inadequate Facilities

Quoting again from this article: "With Nikolao Tuilete, assistant director of education, I toured the public schools. Typical was one in a small bush clearing near Tafuna (near the new airport about 7 miles from Pago Pago) in a 9' x 15' fale, a young Samoan teacher was trying to cope with 21 primary pupils in three grades — without desks, blackboards, books, pencils or paper. The youngsters sat on the crushed-coral floor, taking turns reciting by rote. Lunch preparation was over an open fire; toilet facilities were in the bush."

A few months ago a British government official, a firm friend of the United States, took a long look at American Samoa and shook his head. "I can't believe," he said, "that this is the way the American government treats its dependencies. The America I know is responsible and humanitarian to the core. But how does one explain Samoa?"

This was last March (1961) when Mr. Hall made his inspection. I was in Pago Pago in November 1948, at that time I looked at Church-owned property at Mapusaga near Tafuna mentioned above, with the view of building a school there. School facilities then in Mapusaga were equal to those at the Tafuna School. The elementary school is now finished and plans have been prepared for a high school.

Educational Help

This school is open to children in the neighborhood both Church members and non-members. We believe the Mapusaga School will greatly help the educational program in the American Samoa. This along with expected help from America as stated by talking to Chief A. P. Lauvao:

"All we ask, is to be treated as brothers, not sons or stepsons, we ask nothing but enough technical aid to help us start doing for ourselves, to prove to the world that Samoans can stand on their own feet — like real Americans."

The elementary school is a complete school project with classrooms, gymnasium, chapel, amphitheatre, bandstand, playing field, dormitories, principal's residence, and teachers' quarters.

In 1950 and 1951 a school in Apia, British Samoa, was completed, with 24 class rooms and a large auditorium with stage, and principal's and teachers' residencies. This school is near a thickly populated area, therefore dormitories have not been provided for students. The school is open to both non-members and Church members. There was need for school facilities here as well as in American Samoa.

Residence School

Another school which has done a great deal of good was started in 1948 in the Tongan Islands near the capital city of Nukualofa on the island of Tongatabu. This is a very large school and is called Lianona College. In addition to the regular class rooms and auditorium sections there are dormitories for 160 girls,

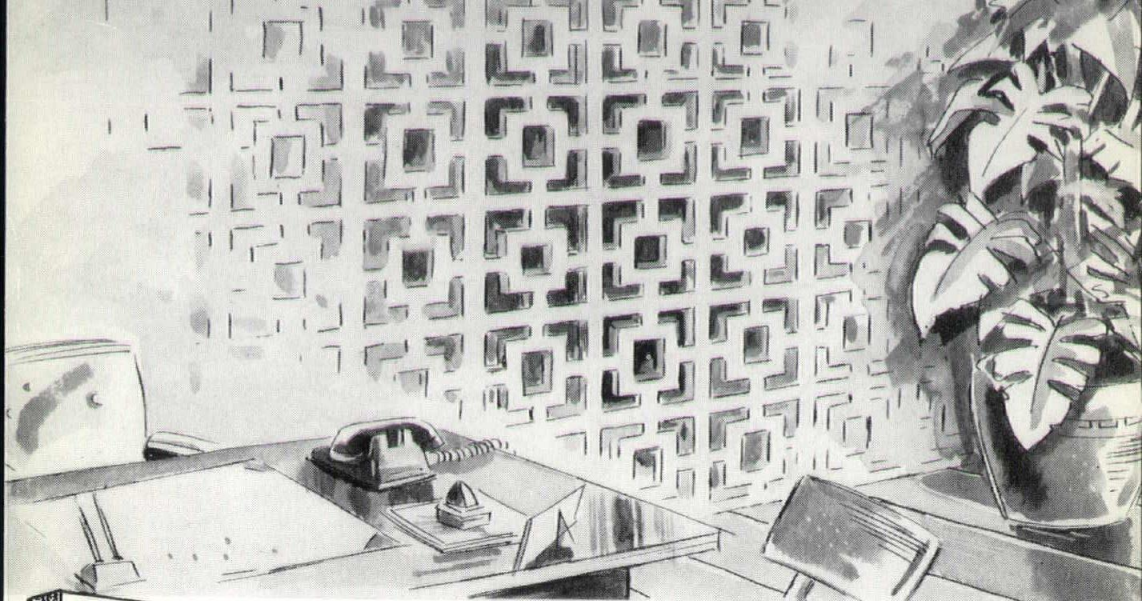
and 160 boy resident students. There is a school principal's residence and housing for teachers. This school is open to member and non-member students.

The above three schools, along with three smaller schools in the Samoan Islands, have done a great deal of good toward education as well as toward raising living standards. All these schools were provided with modern plumbing, and on many occasions the native population has expressed their appreciation to the introduction of these modern toilet facilities in their communities. I have found that it was necessary to provide vitreous tile or master builders' metallic concrete floor finish on the floors supporting toilet fixtures, as natural concrete is very unsanitary. On one of my trips of inspection one of the native supervisors took me into one of the school toilet rooms and pointed out how well they had been maintained. The floors were waxed and polished, the fixtures were clean.

The Church college in New Zealand, located near the Temple site at Hamilton, New Zealand, is a very large project, which is doing a great deal of good for the Maori and other Polynesian students and white students as well. It is open to all students who can qualify.

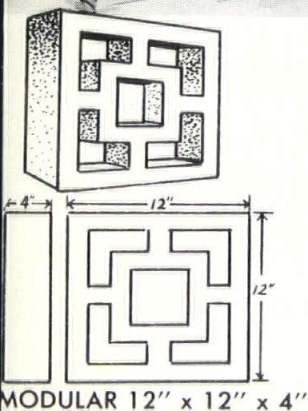
The Church has acquired sufficient lands surrounding these schools to provide gardens and orchards, to raise food for the students, the students themselves providing the labor to raise these crops.

Expert teachers in agriculture have been engaged in these colleges. Having expert guidance has paid extra dividends. In the purchase of land for the New Zealand college, about 1,000 acres of peat-bog was included. A Ph.D. professor from Ames College, Iowa, who was in charge, reclaimed a good deal of this \$7 an acre land for truck gardens and grain crops which is now worth in the neighborhood of \$300 per acre. In addition to vegetable and grain crops grown, there are dairy products from

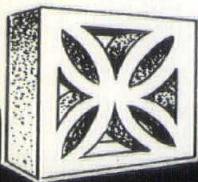
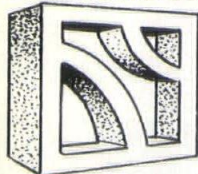


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it can be seen that the colleges are self-sustaining as far as the food is concerned.

Building Program

In the past 13 years, the LDS Church has carried on an extensive building program in the South Pacific with 3 large colleges (New Zealand Church College, Hawaiian Church College, Liahoha College in Tonga), 4 elementary schools, 22 meeting houses in New Zealand, 21 meeting houses in Australia, 7 meeting houses in the Hawaiian Islands, 20 meeting houses in the Tongan Islands, 5 meeting houses in the Tahitian Islands, 1 meeting house in the Fiji Islands.

These 24 meeting houses in the Samoan Islands, and the 20 meeting houses in the Tongan Islands have

building which includes a recreation hall and class room section in addition to the Chapel. Each building has been provided with modern plumbing wherever possible. As there is no electricity on most of the islands, and no running water, it was necessary to install a gas driven motor electric generator set, and pumps for pumping water from the cisterns to the pressure tanks.

I believe modern plumbing has done more to raise health standards everywhere than any other one thing, and architects have been instrumental in these installations. Because of the extra work, the extra expense, and the lazy climate; it would have been very easy to follow the line of least resistance and avoid these improvements.

E. O. ANDERSON, *Architect* — *Architectural Degree from Carnegie Institute of Technology in 1924.* — *15 years practice as LDS Church*

Architect and 10 years as Temple Architect. — *Past President of Utah Chapter A.I.A.* — *In private practice in Salt Lake City since 1960.*

ITEMS

EERO SAARINEN

We note with regret the passing of Eero Saarinen. He was born in Finland, August 20, 1910, and studied sculpture in Paris and architecture at Yale University. He had his home and office in Bloomfield Hills, Michigan near the Cranbrook Academy. He worked with his father on projects ranging from the Crow Island School, Winnetka, Illinois, to the Opera Shed at the Berkshire Music Center in Massachusetts. His own work, from the Auditorium and Chapel at Massachusetts Institute of Technology in Cambridge, Massachusetts, to the vast General Motors Technical Center outside Detroit, Michigan established Eero Saarinen as one of the most talented and respected architects of his generation.

AIA REGIONAL CONVENTION

The Tenth Annual Conference of the Western Mountain District of the American Institute of Architects was held in Reno, Nevada, September 21st through 23rd, 1961. The host chapter developed a program of significant interest around a theme, "Public Agencies in Community Development," (the politics of architecture).

Panel speakers were: Henry L. Wright, FAIA; Donald Rea, Architect; Allan Tempko, architectural writer and critic; and Eugene Burdick, professor of political science, University of California.

Interspersed with the panel discussions, workshops, exhibits and awards was a garnishment of fun and entertainment for which the Reno area is famous.

AIA NATIONAL HONOR AWARDS PROGRAM 1962

To encourage excellence in Architecture, the American Institute of Architects announces its fourteenth annual program of National Honor Awards for current work. Awards will be made for distinguished accomplishment in Architecture by an American Architect for any building in the United States, or abroad, complete since January 1, 1957. Instructions for submission are available at the Chapter office.

ARCHITECTURE AND TRADITION

Architecture at the turn of the century was firmly in the grip of eclectic dogma. In reaction to the architectural misstatements produced by this era, the great professional individualists appeared, each with his answer to the problems that beset architecture. Many movements were born each of which swept thoughtless or overcopied antiquity before it. To supplant the eclectic domination of architecture, a rebellious state of mind was prerequisite for architects — no less so now than then. In order for real understanding to develop in any area of learning, the traditional or historical precedents must be examined critically. The maturing of the keen mind is inevitably accompanied by skepticism of the most hallowed concepts; it becomes the developed critical facility.

This great surge of independence affected not only the practicing architect but finally made itself felt at the educational level. Curricula's were revised and 'traditional' architectural education passed from the scene. Only a few of the words — 'charette', 'parti', etc. — remained.

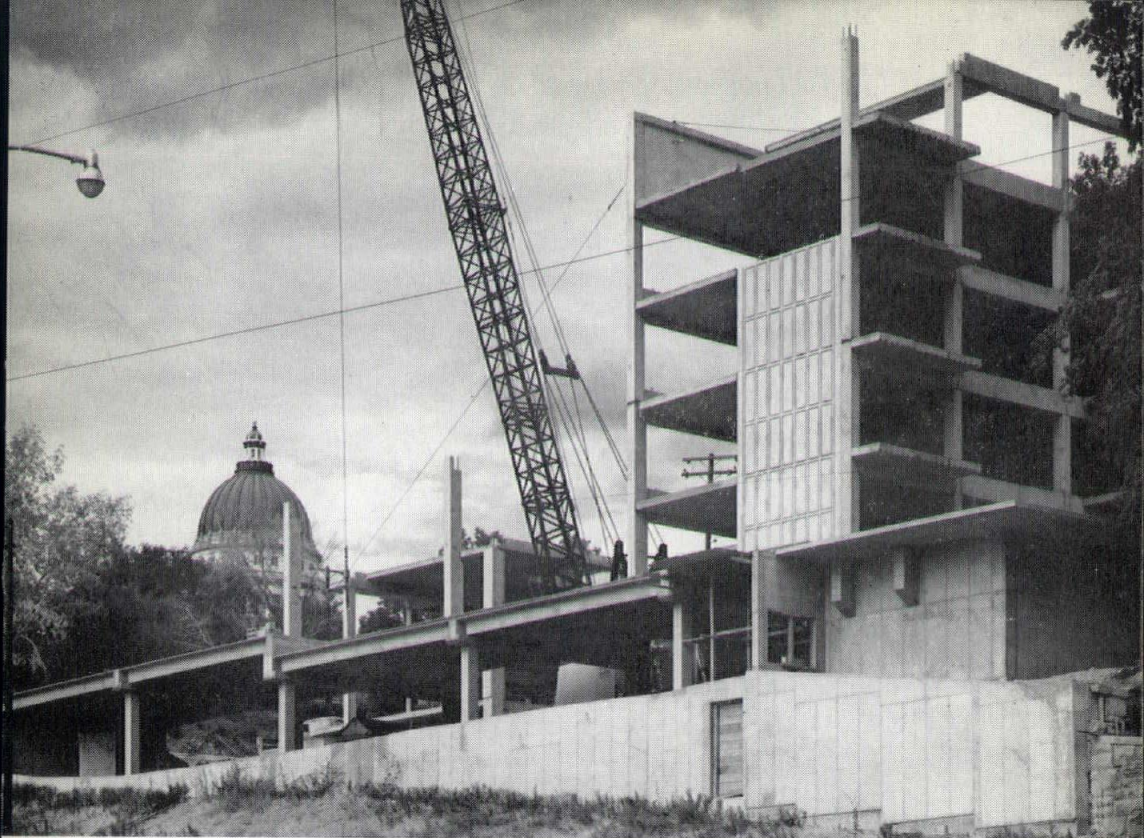
With the passing of tradition there are those who wonder what loss, if any, might have been occasioned by its demise. Man, in any of his social groupings, needs traditional forms, procedures, or ceremonies. The graduate's cap and gown, bell bottomed trousers and the regimental shoulder patch, or the handshake are the fabric of traditional relationships. Many religious experiences abound with ritualistic expressions. Even Wright had his red square.

There is some basis in the malaise which is felt, as tradition is essentially a tie to the past — a means of continuity. Insofar as the past has value, and we can discern it, it can assist us in what we might wish to accomplish. Basic architectural problems might have been largely altered by technological advance leaving many abstract ideas — spatial relationship, color, or contrast, etc. — which can be studied profitably. The danger implicit with the passage of tradition is that the void so created would be filled with anarchy.

The devil says to Don Juan in Shaw's *Man and Superman*: "But I will now go further, and confess to you that men get tired of everything, of heaven no less than of hell; and that all history is nothing but a record of the oscillations of the world between these two extremes. An epoch is but a swing of the pendulum; and each generation thinks the world is progressing because it is always moving."

Is it not possible that this oscillation would partially explain the replacement of vintage blight with a newer variety in the name of progress. When many works lack any sense of appropriateness or direction, could not an understanding of the vast heritage have prevented contemporary eclecticism.

Traditional education could not guarantee that each graduate was an exceptional architect. By some means, and in his own fashion, each professional must acquire a tie with the past. In the thoughtful individual, tradition does not perpetuate useless form or ideas but rather provides a background from which departure can be meaningful, for man's wisdom as well as his folly is discernable in the past. Is not tradition and rebellion equally significant in the encouragement of real progress?



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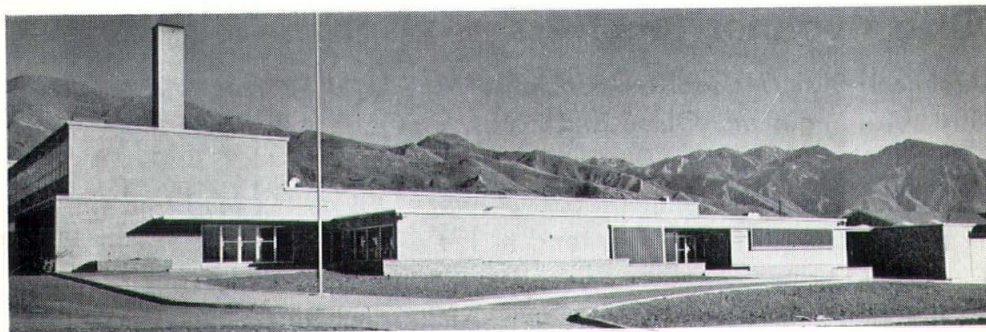
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